

# ALIVE

Words and Music by BARRY GIBB  
and MAURICE GIBB

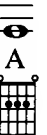
Slowly



*mp*  
*R.H.*



May - be you talk too



high, man. May - be I talk too



slow. But you've got to live a



C#m F# A



lit - tle bit fast - er 'cause you've got a lit - tle less time to go. —



E A



E A



I ain't lost — and I ain't search - ing,



E A



but then you know me ver - y well. —



8

E B/D# C#m

And I can't change the wind\_ and make it blow the oth - er way. }  
And I can't change the world\_ and make it go the oth - er way. }

F# A E

I'm a fool\_ and I can tell \_ that I'm a

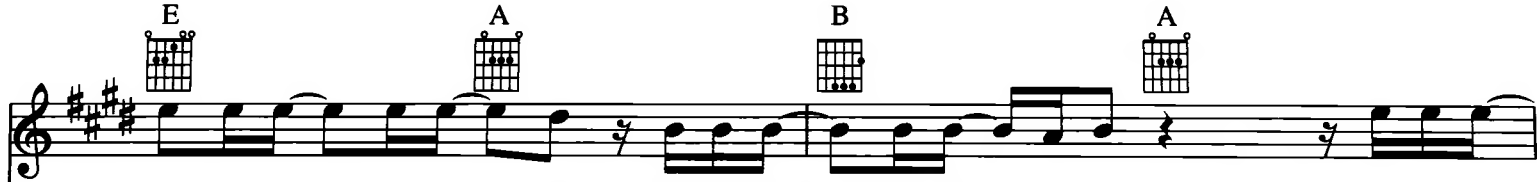
F# B F# B

live\_ and that's all, \_ that I can get up just as fast as I fall. \_ And I can

F# B F# B

walk and run but I'll nev-er crawl. \_ And in the end it does-n't mat-ter at all. I \_ don't


E A B A



know a - bout\_ the peo - ple that I read\_ a - bout\_ in books. And the kings\_




E A B A



\_ and queens\_ a - round\_ my room\_ with their quiet dir - ty looks.\_ I know\_



E A B A



\_ I should\_ be go - ing some-where, I just can't ar - rive.\_ There's a



E A E

To Coda ⊕



rea - son for be - liev - ing that I've nev - er been\_ a - live.\_



Chord diagrams: A, E

Chord diagrams: A, E

I ain't lost — and I ain't

Chord diagrams: A, E

search - ing, but then you know me ver - y

Chord diagram: A

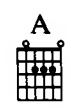
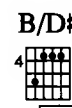
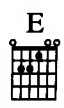
D.S. al Coda

well.

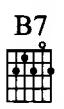
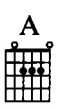
CODA

Chord diagrams: B, A

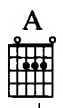
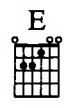
nev - er been — a - live. — I know



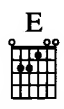
— I should\_ be go - ing some-where, I just can't ar-rive.\_ There's a



rea - son for be-liev - ing that I've nev - er been\_ a - live.



A - live, a -



live.

# BODYGUARD

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Cmaj9



Bm7



The first system of musical notation for 'BODYGUARD'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody in the treble clef begins with a whole note chord, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. A long slur covers the first two measures of the treble staff.

D/E



Am7



The second system of musical notation. It continues the melody and bass line from the first system. The treble staff features a series of eighth and quarter notes, with a final measure containing a whole note chord. The bass line continues its eighth-note accompaniment.

G



Bm7



G



The third system of musical notation, which includes the first line of lyrics. The melody in the treble staff is accompanied by a bass line. The lyrics are: "It hurts me when you cry — when you feel the love is".

Bm7



Cmaj7



Cm



The fourth system of musical notation, which includes the second line of lyrics. The melody in the treble staff is accompanied by a bass line. The lyrics are: "gone. — Don't give up on us when you got so much to be - lieve — in."

G Em Am7 /D G

And so I beg you please stay \_\_\_\_\_ yeah. \_\_\_\_\_ Dan-ger in the night, \_\_\_\_\_

Bm7 G Bm7

a flame that nev-er dies \_\_\_\_\_ in a

C D Em Bm7 C Am7

world of lone-ly fa-ces you need some-one to sur-vive, \_\_\_\_\_ a love like yours should nev-er live a-

1. /D Cmaj9

lone. \_\_\_\_\_ Let me be your bo - dy-guard, \_\_\_\_\_ (I can be use-ful to you \_\_\_\_\_)



Bm7 Cmaj9

we can just get ex - ci - ted, stop be-fore we go too far. — Let me be your bo - dy-guard.

Bm7 E

(liv-ing in my pro - tec - tion —) we can just get ig - ni - ted, lost in - side —

Am7 Cm G



— it's on - ly you and me.

2. Bm7 Em

I know the signs and I'm tell-ing you you're liv - ing on bor-rowed time, but a

Am7  /D



heart needs love like a flo - wer needs rain, like I'm mak-ing you mine.\_

Cmaj9  Bm7 

Let me be your bo - dy-guard, \_ (I can be use-ful to you \_) we can just get ex - ci - ted,

Cmaj9 

stop be-fore we go too far. \_ (liv-ing in my pro - tec - tion \_) Let me be your bo - dy-guard \_

Bm7  Am7 

we can just get ig - ni - ted, what we had nev - er known all our lives, I pray\_

Cm G Bm7 C

— it's not too late, — I would die by your side my love I'm the life that you

Cm A C#m7 A



save. — (Instr.)

C#m7 D E F#m7 C#m7

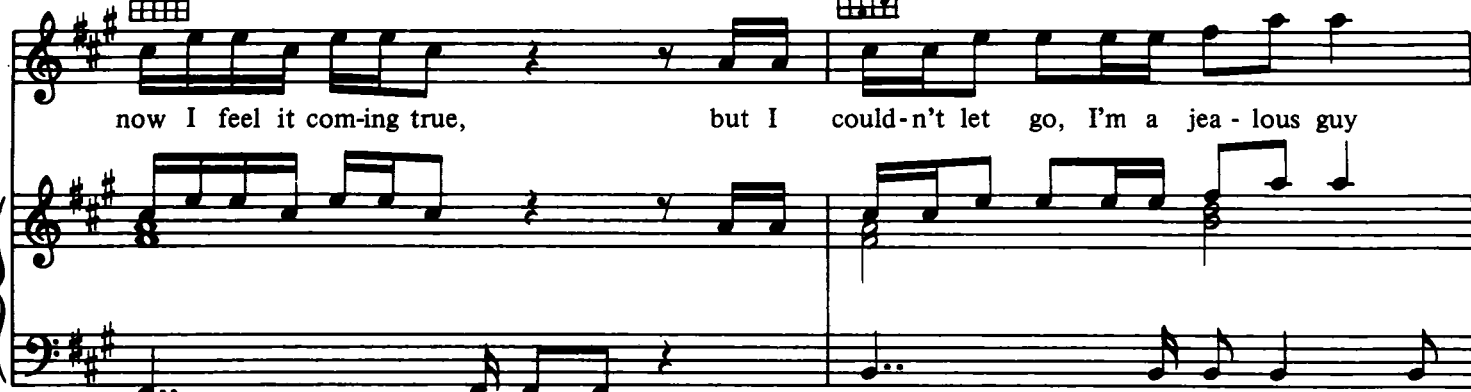
In this world of pain and sor-row eve-ry wish is your com-mand, — a


Bm7 G D/E C#m7

heart like yours should nev-er live a - lone. — I used to dream of a spe-cial one and


**F#m7**  **Bm7** 

now I feel it com-ing true, but I could-n't let go, I'm a jea - lous guy



**Dmaj7**  **/E**

what you're put-ting me through. — —) Let me be your bo - dy - guard —



**C#m7**  **E** 

(I can be use-ful to you —) we can just get ex - ci - ted, stop be-fore we go too far, —



**Dmaj7**  **C#m7** 

let me be your bo - dy-guard — (liv-ing in my pro - tec - tion —) we can just get ig - ni - ted, —



1.

F#m7

stop be-fore we go too far. \_\_\_\_\_

2,3.

Dmaj7

*Segue*

stop be-fore we go too far. \_\_\_\_\_ (I can be use-ful to you \_\_\_\_\_)

Let me be your bo - dy guard \_\_\_\_\_

C#m7

Dmaj9

we can just get ex - ci - ted, stop be-fore we go too far. \_\_\_\_\_

**VERSE 2:**

There's things you shouldn't do  
 You lose your self-control  
 Should the eyes of a perfect stranger  
 Take you down to a new sensation  
 Just turn back to me  
 Don't wait till it's gone  
 Don't go where you don't belong  
 In a world of pain and sorrow  
 Every wish is your command  
 A heart like yours  
 Should always find a home

# BOOGIE CHILD

Moderately, with a funky beat  
Tacet

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

B7

A7  
0 0 0

Boo-gie, — ah, you sex-y, sex-y boo-gie child.

B7

A7  
0 0 0

Boo - gie; — the sit - u - a - tion — wrecks — me.

B7

A7



Boo-gie; I can't stand the way you do it, boo-gie child.

B7



B7

Boo-gie; bad girl, don't put me through this. Boo-gie; right to the lim -



it, boo-gie child. Boo-gie; you're a bad girl, you got me in it.

B7



Boo-gie; a man could die for the way I'm think-ing, boo-gie child.

B7 A7 G7 3 fr.

To Coda

Boo-gie; and I'm in too deep and I just keep sink-ing. When you move it

A7 G7 3 fr.

like you real-ly know\_ how to move me, I'll fol - low you wher-ev-er you go.\_



D C 0 G x000 D C 0

I just wan-na lay\_ my love on you.\_ That boo-gie child, she can

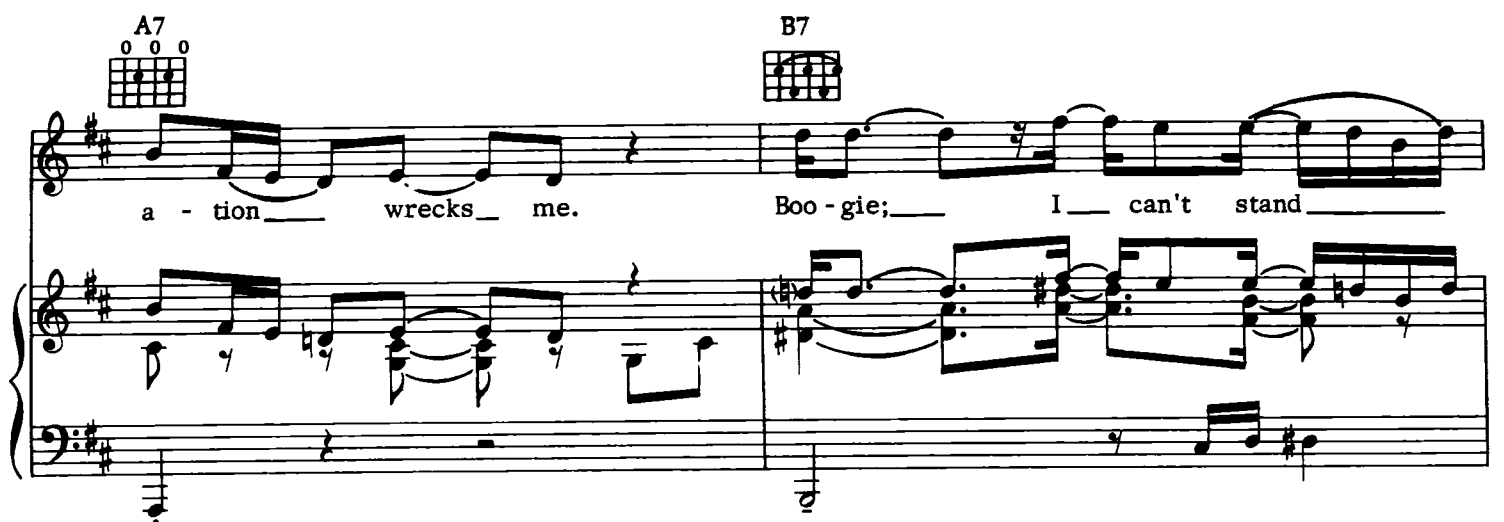
B7 A7 B7




boo-gie.\_ Ah, you sex- y, sex- y boo-gie child. Boo-gie;\_ the sit - u -



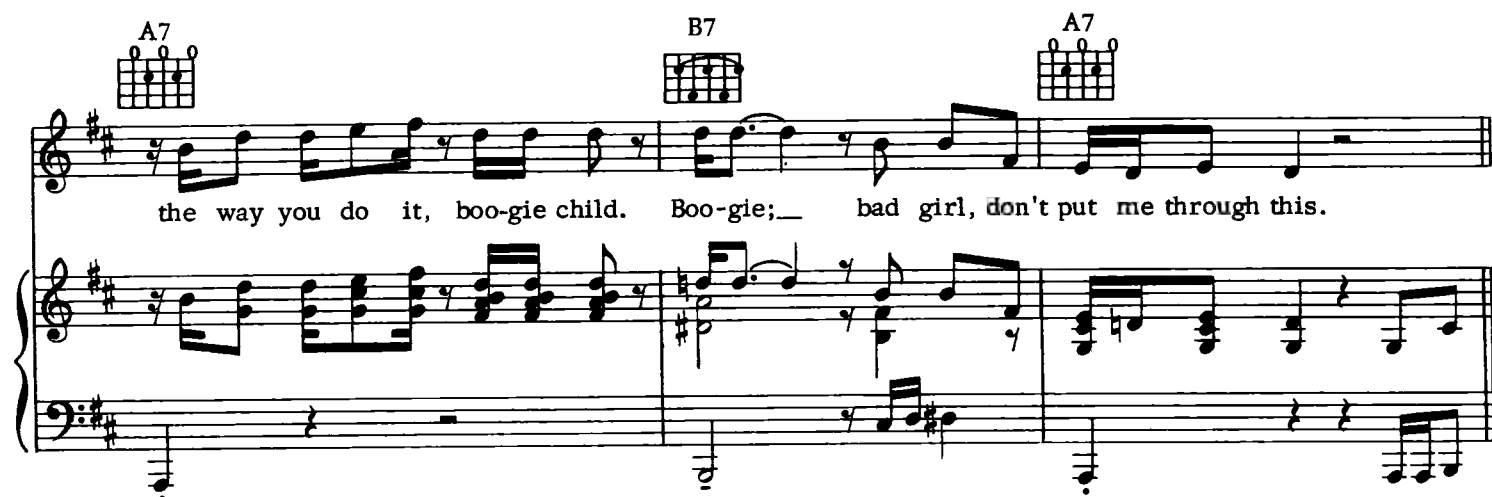
A7  B7 

a - tion wrecks me. Boo-gie; I can't stand



A7  B7  A7 

the way you do it, boo-gie child. Boo-gie; bad girl, don't put me through this.



G7  3 fr. A7 

Boo-gie child, she's hon-ey sweet. She's got hun-gry love;



G7  3 fr. D  C 

it's good e-nough to eat. You can't touch her 'cause you know



G x000      D 0      C 0 0      G x000

— she's mine. —      Come on, boo-gie child, let your love — light shine. —

D 0      C 0 0      G x000      D 0      C 0 0

I just wan-na lay — my love on you. —      That boo-gie child, she can.

No chord      F#7+9 8 fr. N. C.

F7+9 7 fr.      F#7+9 8 fr.      Gm 3 fr.

Bbm



C#m



4 fr.

A7



G#7



4 fr. Tacet

First system of musical notation, including guitar and piano parts. The guitar part features a series of whole notes in the treble clef, corresponding to the chords Bbm, C#m, A7, and G#7. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The key signature is two sharps (F# and C#).

B7



A7



B7



Second system of musical notation, including guitar and piano parts. The guitar part features a series of whole notes in the treble clef, corresponding to the chords B7, A7, and B7. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The key signature is two sharps (F# and C#).

Boo-gie, ah you sex-y, sex-y boo-gie child. Boo-gie; the sit-u-

A7



B7



A7



Third system of musical notation, including guitar and piano parts. The guitar part features a series of whole notes in the treble clef, corresponding to the chords A7, B7, and A7. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The key signature is two sharps (F# and C#).

a-tion wrecks me. Boo-gie; I can't stand the way you do it, boo-gie child.

B7



A7



D



C



Fourth system of musical notation, including guitar and piano parts. The guitar part features a series of whole notes in the treble clef, corresponding to the chords B7, A7, D, and C. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The key signature is two sharps (F# and C#).

Boo-gie; bad girl, don't put me through this. You can't touch her, 'cause you know

G x000 D C G x000

— she's mine. — Come on, boo-gie child, let your love\_ light shine. —

D C G D C

I just wan-na lay\_ my love on you. — That boo-gie child, she can.

Coda Eb7 6fr. E7 0 0 00 F7 F#7 G7 3 fr. G#7 4fr. A7 0 0 0 Bb7 B7 C7 3 fr.

(spoken) just keep sink-ing.

Repeat and fade B7 A7 0 0 0

Boo - gie, — boo - gie child. Come on, boo - gie, boo - gie.

Repeat and fade

# COME ON OVER

Moderately

Tacet

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

E 0 0 0

If my life gets like a jig - saw

A 0 0      E 0 0 0      B

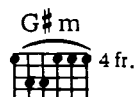
with the piec - es out of place, come on o - ver,

put a smile — back on — my face. — And if

all my bad — days came at once you would know just what to  
can-not see — in front of me and I know my dark-est

do. Come on o - ver; ba - by, you — will see me through, —  
day, come on o - ver; you can take — it all — a - way. —

And if — you think — I need — you, come on o —

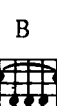
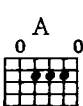


ver. Bring your love — a — round; —

you can dry a — way — my tears. —

F#m

B

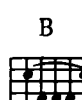
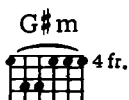


— And if — you think — I need — you, come on o —



ver. Lay your bod — y down; —

you know —



To Coda

— I will — be here. —

So bring your love a-round.

0 E 00 0 A 0 0 E 00

0 A 0 0 E 00 0 A 0

*D. S.  $\frac{3}{4}$  al Coda*

Coda

When I

0 E 00 0 A 0 0 E 00

Come on o -

0 A 0 0 E 00

ver here.

*rit.*



# EDGE OF THE UNIVERSE

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately


Tacet

Just my dog —

— and I — at the edge of the u - ni - verse. —

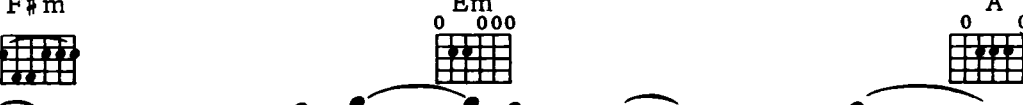
Well, I did - n't wan - na bring her and I know it -'ll make her worse. —

D 0  
G/D 0  
Em 0 000



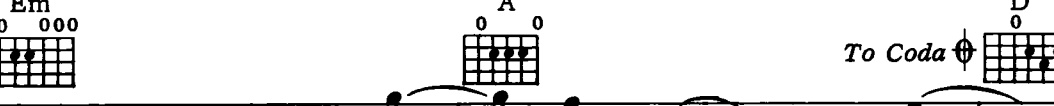
Now I look — out on — for - ev -

F#m  
Em 0 000  
A 0 0



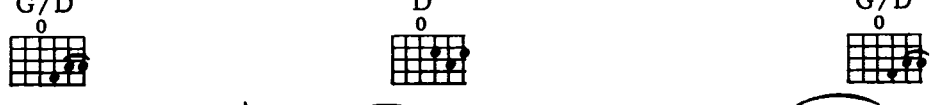
er and it must — be nice — down there. — And they call —

Em 0 000  
A 0 0  
To Coda 0

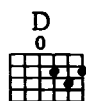
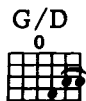
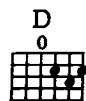


me Shen - an - do - ra in — the air. —

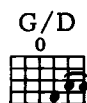
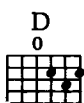
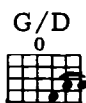
G/D 0  
D 0  
G/D 0



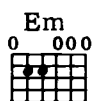
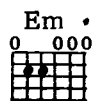
Well, I'm ten — feet tall, — but I'm on — ly three — feet wide. —  
est jour - ney and I've come through the black of night. —



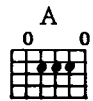
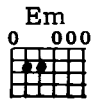
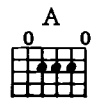
And I live — in - side an o - cean that flows —  
I was tired — and hun - gry when I






— saw on the oth - er side, — If I came —  
your dis - tant light, — Well, I know —




— back down — to - mor - row, would it all be far — too soon? —  
— this may — sound cra - zy, but I'm sure I got — here first. —






— And it looks — like it's gon-na be a love - ly af - - ter - noon. — }  
— I'm just me, — Shen - an - do - ra, at the edge of the u - ni - verse. — }









I thought that I was go -






ing home, and all the way I kept — on pray - in'.

I could - n't stop to turn — a - round; well, here I am and here —

— I'm stay - in'.



1.

2.

*D. S.  $\text{al Coda}$*

It's been my long -

Just my dog —

Coda



*Repeat and fade*



At the edge of the u - ni - verse...

*Repeat and fade*

G/D



D



G/D



At the edge of the u - ni -

# FANNY (BE TENDER WITH MY LOVE)

35

Moderately

Tacet

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

*mf*

E

B11

E maj7

B11

E

B11

First I — rise, — then I — fall; — seems like you don't — want the love —  
say to your- self, — boy, you're out of your brain; — do you think I'm gon-na stand here all —

E maj7

F#m7

B11

F#m7

— of this man — at — all, —  
— night — in the rain? —

And — it's  
And it's the

C#m 4 fr. B G# 4 fr. F#m7 G#7 4 fr.

sure been a lone - ly time — right up — to the time — I met —  
 start of a love — af - fair — the mo - ment when I — first met —

C#m7 4 fr. C#m 4 fr. B G# 4 fr.

— you. So if you take a love — like mine — } be ten -  
 — you. And if you want I'll take — you there; — }

Amaj7 0 G#m7 4 fr. F#m7 G#7 4 fr.

der — with my — love; — you know how eas - y it is — to { hurt —  
 break —

C#m7 4 fr. Amaj7 0 G#m7 4 fr.

= } me. Fan - ny, be ten - der — with my — love, — 'cause it's all —

F#m7



B11



1.

— that I've got — and my love — won't { de - sert - }  
for - sake - } me.

So you

2.

Tacet



With my — love,

G#m



4 fr.



our love will seal it — to — geth — er. Oh, with our — love,

B

*D. S. ♯ and fade*

you made — a prom - ise — you'll al - ways — love me — for - ev - er. Be ten -



# FIRST OF MAY

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Slowly  
Tacet

D

F#m

When I was small and Christ-mas trees were tall, we  
ap-ple tree that grew for you and me, I





G

D

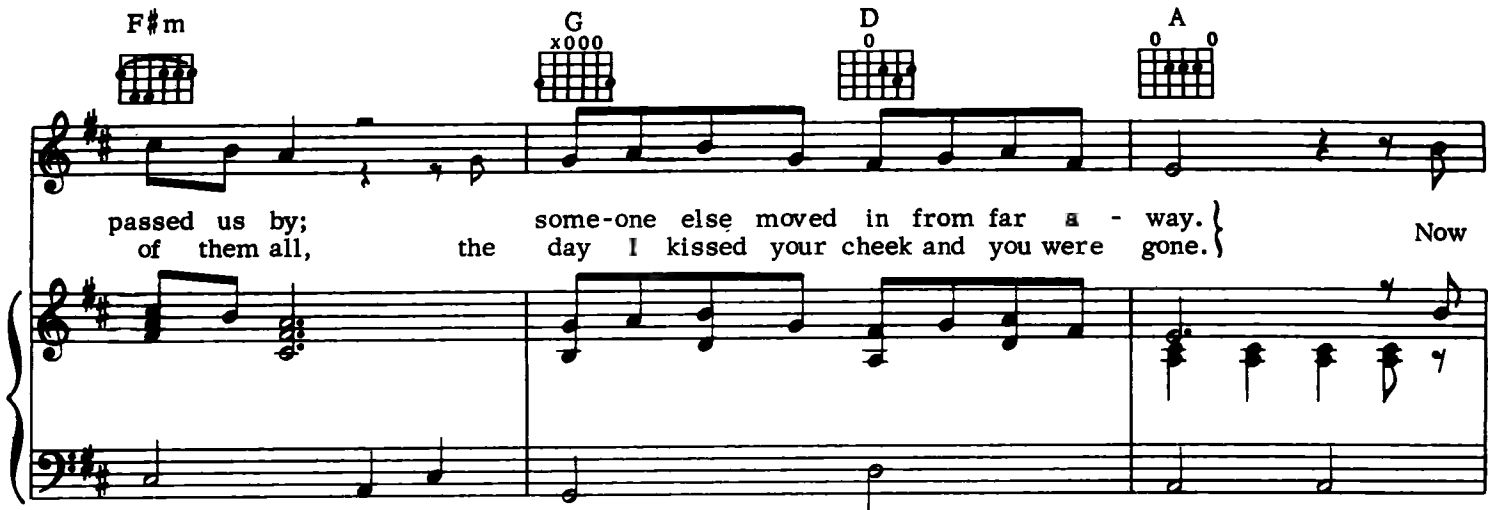
A



D

used to love while oth-ers used to play. Don't ask me why, but time has  
watched the ap-ples fall-ing one by one. And I re-call the mo-ment

F#m  G x000  D  A 



passed us by; some-one else moved in from far a - way. } Now  
 of them all, the day I kissed your cheek and you were gone. }



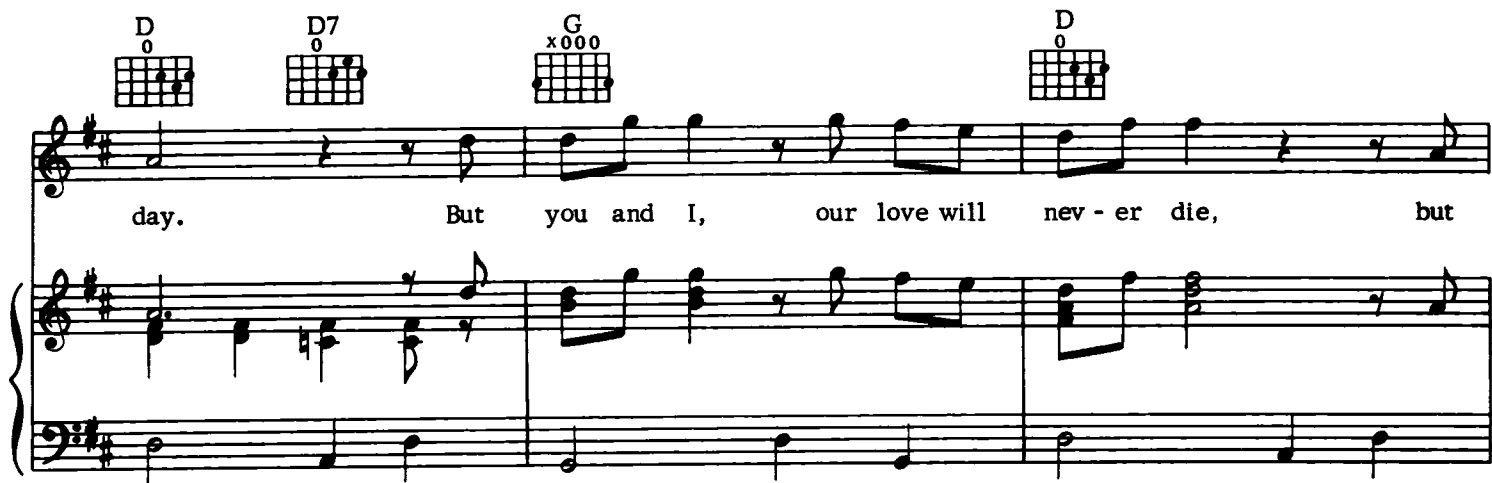
G x000  D  Em7 






we are tall and Christ-mas trees are small, and you don't ask the time of



D  D7  G x000  D 

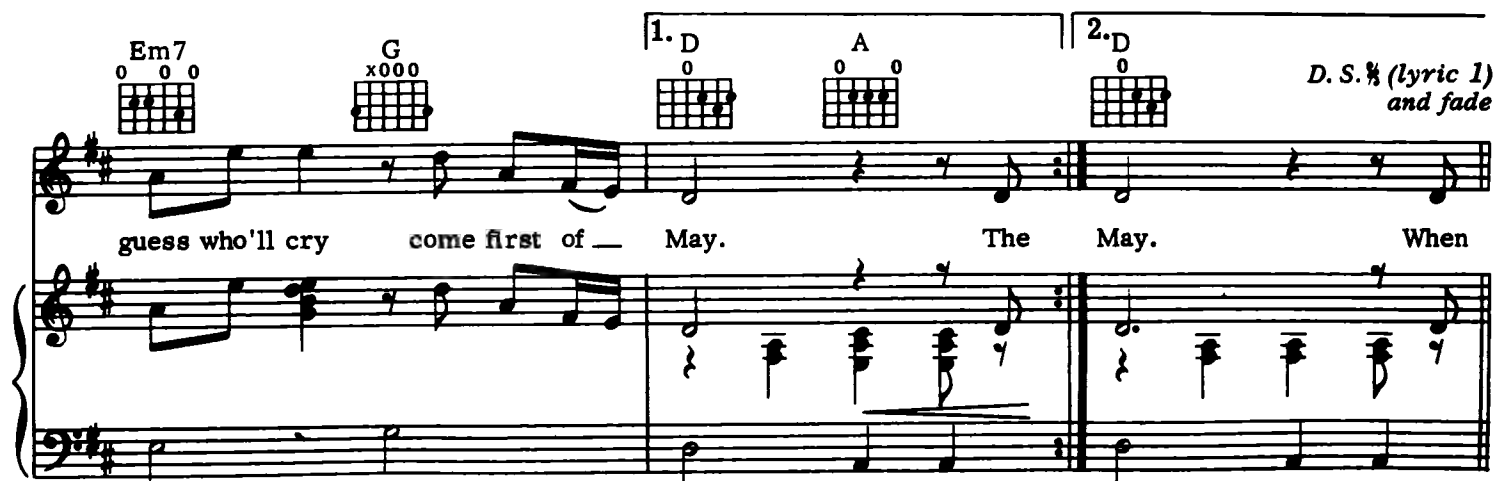
day. But you and I, our love will nev - er die, but



Em7  G x000  1. D  A  2. D 

guess who'll cry come first of — May. The May. When

*D. S.  $\frac{3}{4}$  (lyric 1) and fade*



# HE'S A LIAR

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Driving beat

The musical score for "He's a Liar" is written in 4/4 time. The piano accompaniment features a driving beat with triplets and chords. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I was stood by the light as I looked through the win - dow with the great - est in - ten - tion, not mean - ing to see. I was".

Am Dm

I was stood by the light as I

Am Dm D Bm Am

looked through the win - dow with the great - est in - ten - tion, not mean - ing to see. I was

there in the dark and I saw you to - geth - er, - you were up in his arms, I was down on my knees.

Get the cards on the ta - ble, no need to pre - tend, You've got to be cruel to be kind.

He can sell you his love and you know you will pay 'cause He's A Li - ar

He's A Li - ar And I should know Li - ar

He's A Li - ar And I should know Ahh

*cresc.*

*mf*

**Chorus**

First system of the musical score. It features a grand staff with treble and bass clefs. The music consists of continuous eighth-note triplets in both hands. The key signature has one flat (B-flat), and the time signature is 4/4.

Second system of the musical score. It continues the eighth-note triplet pattern. The right hand has a *cresc. poco a poco* marking. The system concludes with a long note in the bass.

Dm

Dm/C

Bm7-5

To Coda

Third system of the musical score. It continues the eighth-note triplet pattern. The system concludes with a long note in the bass.

Bb7

Dm

Fourth system of the musical score. It features a grand staff. The right hand has a *ff* marking and a *dim.* marking. The left hand has a *mf* marking. The system concludes with a long note in the bass.

Well they

Fifth system of the musical score. It features a grand staff. The right hand has a *mf* marking. The system concludes with a long note in the bass.

told me I fell but I just don't re - mem - ber. I was stand - ing face down, they were

there at my feet. There was smoke in the air and the sweet smell of leather, I was

out through the win - dow and down in the street. Well I'm cold and I'm hun - gry but

I'm still a - live, And it's not how I want it to be. There's a hand on my shoul - der, he

said I'll sur - vive, but He's a

Was it not for the man that was block - ing the drive, Was it not for the red lim - o -

**CODA**

**D.S. al Coda**

Chords: D, Bm, Am, Dm, C, Bb, Am, G, D, Am, D, Am, D, Am, C, E7, A, Am, D, Am

Triplets: 3

musical score with lyrics and guitar chords

Lyrics:

sine. I'd be mil - lions of miles from the scene of the crime, And some - how in this mad - ness be - lieve she was mine. But I'm a li - ar He's A Li - ar And I should know li - ar. He's A Li - ar and I should know Ahh He's A

Guitar Chords:

D, Am, C, F, G, A, F#m, D

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

# HOLIDAY

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately  
Tacet



Oo, you're a hol - i -

The first system of musical notation for the song 'Holiday'. It features a vocal line and a piano accompaniment. The vocal line starts with a rest for two measures, then enters with the lyrics 'Oo, you're a hol - i -'. The piano accompaniment begins with a mezzo-forte (mf) dynamic and consists of eighth and quarter notes. The key signature has one sharp (F#) and the time signature is 4/4.



day, such a hol - i - day. Oo, you're a hol - i -

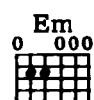
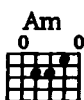
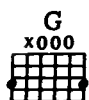
The second system of musical notation. The vocal line continues with the lyrics 'day, such a hol - i - day. Oo, you're a hol - i -'. The piano accompaniment continues with chords corresponding to the G, F, and Am diagrams shown above. The piano part features a steady eighth-note bass line and chords in the right hand.



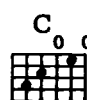
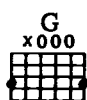
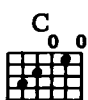
day, such a hol - i - day. It's some-thing I think's worth -

The third system of musical notation. The vocal line continues with the lyrics 'day, such a hol - i - day. It's some-thing I think's worth -'. The piano accompaniment continues with chords corresponding to the G, F, Am, G, and C diagrams shown above. The piano part maintains the same rhythmic pattern as the previous systems.





while, if the pup - pet makes you smile; if



not, then you're throw - ing stones, throw - ing stones, — throw - ing stones. —



Oo, it's a fun - ny game; don't be - lieve that it's all the same.  
Oo, you're a hol - i - day, ev - 'ry day such a hol - i - day.



Can't think what I've just said; put the soft pil - low on my head.  
Now it's my turn to say, and I say you're a hol - i - day. It's

C 0 0 G x000 Am 0 0 Em 0 000

Mil-lions of eyes can see, yet why am I so blind? When the  
some-thing I think's worth-while, if the pup-pet makes you smile; if

F C 0 0 G x000 C 0 0

some-one else is me, it's un-kind,— it's un-kind,—  
not, then you're throw-ing stones, throw-ing stones,— throw-ing stones..

Am 0 0 G x000 F G x000 Am 0 0

Dee dee dee dee dee dee dee dee dee dee dee dee,

G x000 F

dee dee dee dee dee dee dee dee dee dee dee.

# HOW CAN YOU MEND A BROKEN HEART

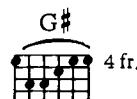
Slowly (♩ =  $\overset{3}{\text{♩}}$ )  
Tacet

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB



I can think of young - er days when liv - ing for my life was  
I can still feel the breeze that rus - tles through the trees and

F#m7



ev - 'ry - thing a man could want to do. I could nev - er see to -  
mist - y mem - o - ries of days gone by. We could nev - er see to -

C#m



F#



B



mor - row, but I was nev - er told a - bout the sor - row.  
 mor - row; no one said a word a - bout the sor - row.

Emaj7



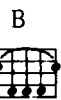
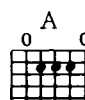
And how can you mend a bro-ken heart?

mp

F#m7



How can you stop the rain from fall-ing down?



How can you stop

the sun from shin-ing?

What makes the world go 'round?

E maj7



F#m7



How can you mend \_ this bro-ken man?\_

How can a los-er ev-er

win?

Please help me mend my bro - ken heart

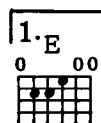
F#m7



B



and let me live a - gain.



2. E



E maj7



gain.





*rit.*

# HOW DEEP IS YOUR LOVE







51

Moderately





Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

 6 fr.    
  6 fr.    
  4 fr.    
  4 fr.

I know your

 6 fr.    
  3 fr.    
  3 fr.    
  3 fr.    
  3 fr.    
  3 fr.

eyes in the morn - ing sun. — I feel you touch — me in the pour - ing rain. —  
 I be - lieve in you. — You know the door — to my ver - y soul. —

 4 fr.    
  6 fr.    
  3 fr.    
  3 fr.

— And the mo - ment that you wan - der far — from me, — I wan - na  
 — You're the light — in my deep - est, dark - est hour; — you're my

Fm7



Ab/Bb



Abmaj7



feel you in my arms a - gain. —  
sav - ior when I fall. —

And you come — to me — on a sum -  
And you may — not think — I — care —

Gm7

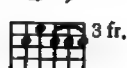


Fm7



mer breeze; — keep me warm — in your love, — then you soft -  
for you — when you know — down in - side — that I real -

Db9



Gm7






Ab/Bb






how deep is your love.

ly leave. — } And it's me you need — to show: —  
ly do. — }



How deep —

 6 fr.
  6 fr.
  4 fr.





— is your love?— How deep — is your — love? I real-ly mean — to learn.—

 3 fr.
  6 fr.
  4 fr.

— 'Cause we're liv-ing in a world of fools,— break-ing us

 3 fr.
  4 fr.

down when they all — should let us be. — We be-long —

 3 fr.
  6 fr.
  3 fr.
  4 fr.

— to you — and me. *D. S.  $\frac{3}{4}$  and fade* How deep



# I CAN'T SEE NOBODY

Moderately

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Em 0 000 D 0 A 0 0

I walk the lone-ly streets; - I watch the peo - ple  
I used to have a brain; - I used to think - of

*mf*

E 0 00 Em 0 000 D 0 3

pass-ing by. - I used to smile and say - hel - lo. Guess  
man - y things.. I watched the fall - ing rain and

3

A 0 0 E 0 00 Em 0 000 D 0

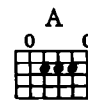
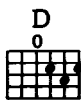
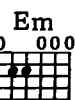
I was just - a hap - py guy. - Then you hap-pened, girl, this  
lis-tened to - the sweet birds sing.. Don't ask me why, lit-tle girl. I

feel - ing that — po - sess - es me. — I just can't  
love you and — that's all I can say. You're ev-'ry, ev - 'ry

move my - self. — I guess it all — just had to be. —  
breath that I take. You are my nights; — my night and day. — }

I can't see — no - bod - y. No, I can't see — no - bod - y.

My eyes can on - ly look — at you. — You. —



Ev - 'ry sin - gle word you hear, girl, is com - ing from \_ this



heart of mine. \_

I nev - er felt like this be - fore; \_ a  
I lost you such a long time a - go.



To Coda ♪

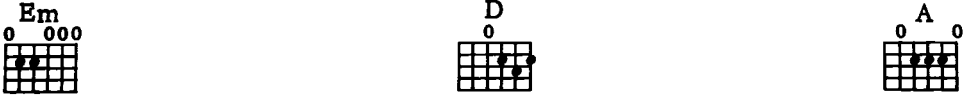


love like yours, \_ so young and fine. \_ And now as I try \_  
Don't know why. \_ Said I don't know why. \_




to for - get \_ you, \_ it does - n't work out an - y way.

Em D A



I lost you such a long time a - go. But in my heart, — you'll

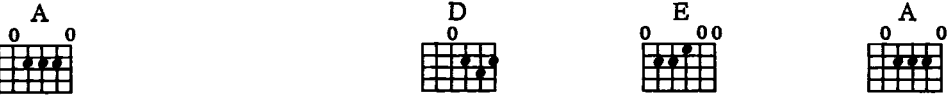
E



*D. S. al Coda* Coda


al-ways stay. — Ba - by. —

A D E A



I can't see — no - bod - y. No, I can't see —

D E A D E A



— no - bod - y. My eyes can on - ly look — at you. —

# IF I CAN'T HAVE YOU

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Medium Rock beat

Cm 3 fr. Dm 0

*mf*

Gm 3 fr. Dm 0 C 0 0 Dm 0 Eb Bb

Don't know

F Bbm/F F C/F x 0 0

why— I'm sur - viv - ing ev - 'ry lone - ly day, — when there's got —

— to be no chance — for me. My life would end. — And it

B $\flat$ /F F

just don't mat-ter how I cry, — my tears — of love a waste —

B $\flat$ m/F F C/F B $\flat$ /F


— of time. If I turn — a - way, — am I strong — e-nough to see it through? —

C/F B $\flat$


Go cra - zy is what I will do — if I can't have you.

Gm7 3 fr. B $\flat$  C11


Dm C



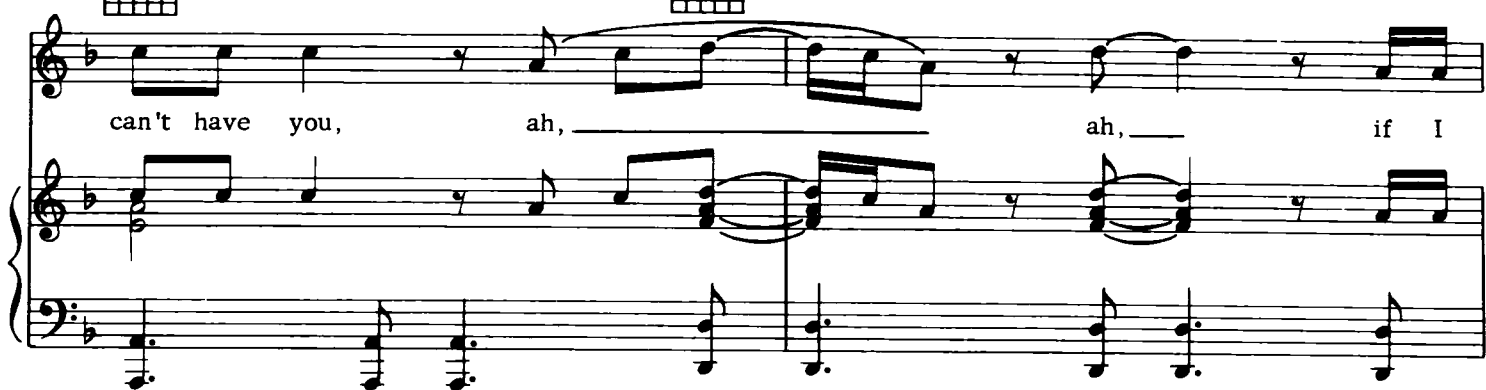
I don't want no - bod - y, ba - by, if I



Am Dm



can't have you, ah, ah, if I




C




can't have you. I don't want no - bod - y, ba - by, if I







Am Dm





can't have you, ah, ah. Can't let






go, — and it does-n't mat-ter how I try. — I gave —

— it all so eas - i - ly to you, — my love, to dreams —


 3 fr.
 

— that nev-er will come true. — Am I strong — e-nough to see it through? —

 3 fr.
 


Go cra - zy is what I will do — if I can't have you.

*D. S.  $\frac{3}{4}$  and fade*



# I STARTED A JOKE

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately slow, in 2

Tacet

G x000 Bm C 0 0 D 0

I start - ed a joke which start - ed the whole world

G x000 Bm C 0 0 D 0

cry - ing, but I did - n't

G x000 Bm C<sub>0</sub>0 D<sub>0</sub>

see that the joke was on

G x000 Bm C<sub>0</sub>0 D<sub>0</sub>

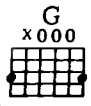
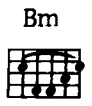
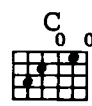
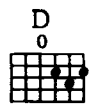
me, oh, no.

G x000 Bm C<sub>0</sub>0 D<sub>0</sub>

I start - ed to cry which start - ed the whole world  
I fi - nal - ly died which start - ed the whole world

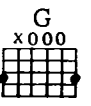
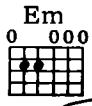
G x000 Bm C<sub>0</sub>0 D<sub>0</sub>

laugh - ing; } oh, if I'd on - ly  
liv - ing; }

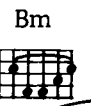
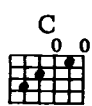
seen that the joke was on

To Coda

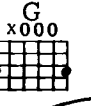
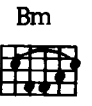



me. I looked at the

*cresc.* *f*

skies, run - ning my hands o - ver my

eyes; and I fell out of

Em 0 0 0 0    Em/D 0 0 0 0    Am 0 0 0 0    D 0 0 0 0

1.

bed, hurt - ing my head from things that I said. Till

*mf*

2. *D. S.  $\frac{3}{4}$  (lyric 2) al Coda*

Till

Coda

G x 0 0 0 0    Bm    C 0 0 0 0

me, oh, \_\_\_\_\_ no, \_\_\_\_\_ that the

*gradual cresc.*

*mf*

D 0 0 0 0    G x 0 0 0 0    Bm    C 0 0 0 0    D 0 0 0 0

joke was on me, \_\_\_\_\_

G x 0 0 0 0    Bm    C 0 0 0 0    D 0 0 0 0    G x 0 0 0 0

oh. \_\_\_\_\_

*f*

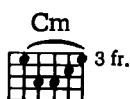
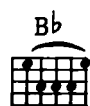
# I'VE GOTTA GET A MESSAGE TO YOU

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately slow, with a beat

Tacet

The





preach - er talked with me and he smiled, — said,  
laughed I told him I'm in no hur - ry, but if  
but that did - n't hurt, — and it's

(mf)





"Come and walk with me, come and walk one more mile. — Now for  
I broke her heart, then won't you tell her I'm sor - ry. And for  
on - ly her love that keeps me wear - ing this dirt. — Now I'm

Cm  3 fr. 





once in your life\_ you're a - lone, \_\_\_\_\_ but you ain't got a dime, — there's no  
 once in my life\_ I'm a - lone, \_\_\_\_\_ and I got - ta let her know just in  
 cry-ing, but deep\_ down in- side, \_\_\_\_\_ well, I did it to him, — now it's

*cresc.*









 

time for the phone."\_ } I've just got - ta get a mes-sage to you; —  
 time be - fore I go. }  
 my turn to die. \_\_\_\_\_

*f*

Dm  F  G  C 

hold on, \_\_\_\_\_ hold on. \_\_\_\_\_ One more hour and my life will be through; —

Dm  F  G  1.2. C  F  3. C  G  D. S.  and fade

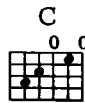
hold on, \_\_\_\_\_ hold on. \_\_\_\_\_ { Well, I \_\_\_\_\_ I've just

# JIVE TALKIN'

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

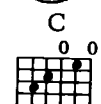
Moderately, with a strong beat

Tacet



It's just your jive talk - in', you're

*mp* *mf*



tell - in' me lies, — yeah; jive talk - in', you wear a dis - guise. —

Jive talk - in', so mis - un - der - stood, — yeah; jive talk - in', you're




gets in my eyes. — No - bod - y, be - lieves what you say; — it's just your  
 wear a dis - guise. — Jive talk - in', so mis - un - der - stood, — yeah;





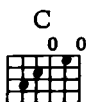
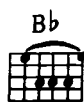
jive talk - in' that gets in the way. — Love talk - in' is  
 jive talk - in', you just ain't no good. —




all ver - y fine, — yeah; jive talk - in' just is - n't a crime. — And if there's

some - bod - y you'll love till you die, — then all that jive talk - in' just





No chord

gets in your eye.

Do be lu bu loop do be lu bu loop

do do do do doot doot, do be lu bu loop do be lu bu loop

*Repeat and fade*

do doot. do. Jive talk - in'

*Repeat and fade*

# JUMBO

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately



Jum - bo said — to say — good - night. — See you in — the morn -  
"Play no games," he'd say — to me, — "when my life — is gone."

*mf*

G/D



D



G



D



ing.

Please don't lose — your  
"He is right," he'd

ap - pe - tite. —  
say — to me. —

G



Bb



He knows who — is yawn - ing.  
We know who — is wrong. —

To - mor - row you can  
So please don't make no

climb a moun - tain, sail a sail - boat through a  
hes - i - ta - tion. There will be no rec - re -

F G x000 Bb

foun - tain. } Jum - bo said - to say - good - night, - and  
a - tion. }

A 0 D 0

he's a friend - of yours. -

Lis - ten to the tune; and if it's loud, it's up to you. It's on - ly

D 0

Dsus4



sound - er than a spar - row, and it shoots a bow 'n' ar - row through a

D7



song that's like a pow - der with a gun that's e - ven loud - er. And it's

G/D



sad e - nough to hear you must - a lis - ten with your ear in or - der to

D7



get to you.

*Repeat and fade*

D7



*Repeat and fade*

# LIVING EYES

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderate Rock

*f* *mf* *f*

**Dm** **Bb**

8va *mf*

Would you be-lieve me if I told you your to-mor-row is my

**Dm** **F**

yes-ter-day? But be a-live I know that we will The

**E** **F** **Dm**

world keeps on mov-in' but I'm hold-in' still. In the be-gin-ning I was  
When I been o-ver I been

*(mf)*

86

B♭

Dm

F

far a - way and pray-ing for my des - ti - ny that would ar - rive the mo - ment  
un - der I don't own a dream to an - a - lyse But Liv - in' Eyes you know that —

E

F

— you're born For we will — be here when the mir - a - cle of comes. — Liv-ing  
— I do Be - lieve in the soul and the ma - gic of you. — Liv-ing

A

D

A

Eyes when un - der the sun don't cry — No

D

Dm

A

war in my mind the state of my heart Liv-ing Eyes when

D

A

D

out in the rain will fall — The day I de - ny the

face of my love We are of age we are in time we are for - ev - er Right

now when the pow - er is mine I leave you hea - ven and the earth I leave you

nev - er And liv - in' to love is the rea - son we shine

**To Coda**

**D.S. al Coda** **CODA**

Liv - ing Eyes when un - der the sun don't

**Repeat and Fade**

cry No war in my mind the state of my heart Liv - ing

# LONELY DAYS

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Slowly

Cm



*p*

Cm



Fm



Good morn-ing Mis - ter Sun - shine,  
I see you ev - 'ry morn - ing

Bb



Ebmaj7



Eb7



Ab



you bright-en up my day.  
out - side the res - tau - rant.

Come sit be - side  
The mu - sic plays.

Fm



1 Bb



Bdim



me in your way.  
so non - cha-lant.



2 Bb Bdim Cm

Ah.

This system contains the first two staves of music. The top staff is a vocal line with a long note on a whole rest, followed by a melodic line. The bottom staff is a piano accompaniment with a bass line and a treble line. Chords Bb, Bdim, and Cm are indicated above the staff. The tempo is marked 'Faster'.

Faster

This system contains the third and fourth staves of music. The top staff is a vocal line with a long note on a whole rest, followed by a melodic line. The bottom staff is a piano accompaniment with a bass line and a treble line.

Moderate Rock C Bb F Bb

Lone - ly days, \_ lone - ly nights, \_ where <sup>3</sup>would I be with - out my

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics and a melodic line. The bottom staff is a piano accompaniment with a bass line and a treble line. Chords C, Bb, F, and Bb are indicated above the staff. The tempo is marked 'Moderate Rock'.

C Bb F

wom - an? Lone - ly days, \_ lone - ly nights, \_

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics and a melodic line. The bottom staff is a piano accompaniment with a bass line and a treble line. Chords C, Bb, and F are indicated above the staff.

1 C Bb F

Where would I be with-out my wom - an?

2 Bb C Cm Slowly

where would I be with-out my wom-an?— Lone - ly days,—

F Bb Cm

lone - ly nights, where would I be with-out my wom - an?

# LOVE SO RIGHT

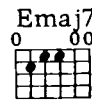
Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Slowly  
Tacet

The piano introduction is in 4/4 time, marked 'Slowly' and 'Tacet'. It features a melodic line in the right hand and a bass line in the left hand. The melody starts with a half note G#4, followed by a quarter note A#4, a quarter note B4, and a half note C5. The bass line starts with a half note G#2, followed by a quarter note A#2, a quarter note B2, and a half note C3. The tempo is marked 'mp' (mezzo-piano).



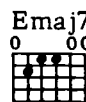
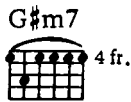
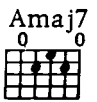
She came on like the night — and she



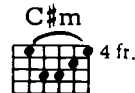
held on — tight, — and the world was right when she made love to me. We were



free. She moved in like a friend, — start-ed



lov - ing me. And I thought I'd found the heav-en in her eyes. But the

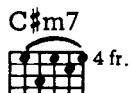


morn-ing when I \_ woke up, I was here and \_ she was gone; \_ now I'm







hang-ing on. May- be you can tell \_ me how a

*cresc.*








love so right can turn out to be so wrong, \_ oh, my dar -

*mf*

F#m7/B  Amaj7  G#m7  4 fr. C#m7  4 fr.


ling. How \_\_\_\_\_ a love so right can turn out to be so wrong.\_







F#m7  F#m7/B  E  00 F#m7 

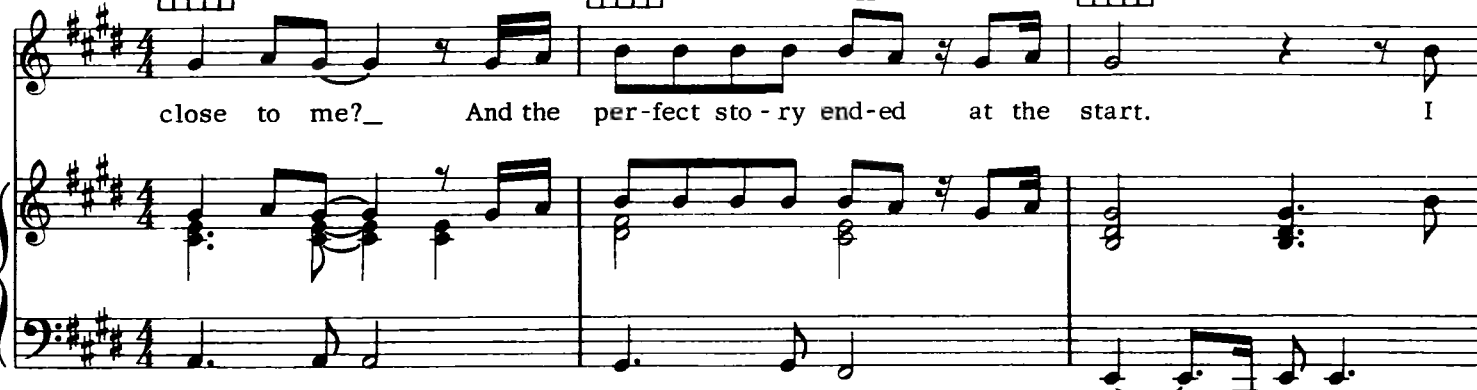
Where \_\_\_\_\_ did she go \_\_\_\_\_ when I need her

*dim.* *mp*



Amaj7  G#m7  4 fr. F#m7  Emaj7  00

close to me?\_ And the per-fect sto-ry end-ed at the start. I



F#m7  B7  G#7  4 fr. C#m  4 fr.

thought you came\_ for - ev - er, and you came to break my\_ heart.\_ Now I'm



F#m7



F#m7/B



hang-ing on

on the chance that you'll come back to me. How a

*cresc.*

Amaj7



G#m7



4 fr.

C#m7



4 fr.

F#m7



love so right

can turn out to be

so wrong,

oh, my dar-

*mf*

F#m7/B



Amaj7



G#m7



4 fr.

C#m7



4 fr.

ling.

How a love so right

can turn out to be so wrong,-

F#m7



F#m7/B



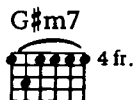
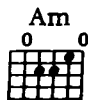
A



oh, my dar - ling.

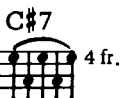
I

could take it in my stride, start



liv - ing for the mo - ment.

May - be half the things\_ we sought were



nev - er there.

Sim - ply

o - pen up our eyes

and break it down to size.

It

F#m7/B

*Repeat and fade*



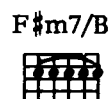
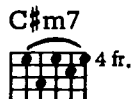
Is - n't real - ly fair \_\_\_\_\_

how a

love so right

can

*Repeat and fade*



turn out to be

so

wrong, \_\_\_\_\_

oh, my dar - ling.

How \_\_\_\_\_ a

# LOVE YOU INSIDE OUT

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately

Em9



Ba - by, I can't fig - ure it out, — your kiss - es taste like hon - ey.

Dmaj7



Sweet lies don't gim - me no rise on; oh, what you try - ing to do? — Liv - in' on — your



Am7



B7



cheat - in', and the pain\_\_\_ grows in - side me; it's e - nough\_\_\_ to leave me

Em9



A7sus4



cry - ing in the rain.---

Love you for - ev - er but you're

Dmaj7



B7(b9)



driv - ing me in - sane\_\_\_ and I'm hang - ing on.---

Oh, \_\_\_\_\_

Em9



Oh, I'll win, I'll nev - er give in,\_\_\_ our love has got the pow - er,\_\_\_  
Wrap my - self up\_\_\_ and take me home a - gain,\_\_\_

too man - y lov - ers in one life - time ain't good for you. —  
 too man - y heart - aches in one life - time ain't good for me. —

**Dmaj7** **Am7**

— You treat me like — a vi - sion in the night, — some - one  
 I fig - ure it's — the love — that keeps you - warm, — let this

**B7** **Em7**

there to stand be - hind — you when your world ain't work - in' right. — }  
 mo - ment be for - ev - er we won't ev - er feel the storm. — }

**A7sus4** **Em7** **A7** **Em7** **F#m7**

I ain't no vi - sion, I'm — the man who loves you

Bm7

A7sus4

Dmaj7



in - side and out, \_ back - wards and for - wards with my heart hang - ing out. \_

Em7

F#m7

Bm7

Em7



I love no oth - er way. \_ What am I gon - na do if we

A7sus4

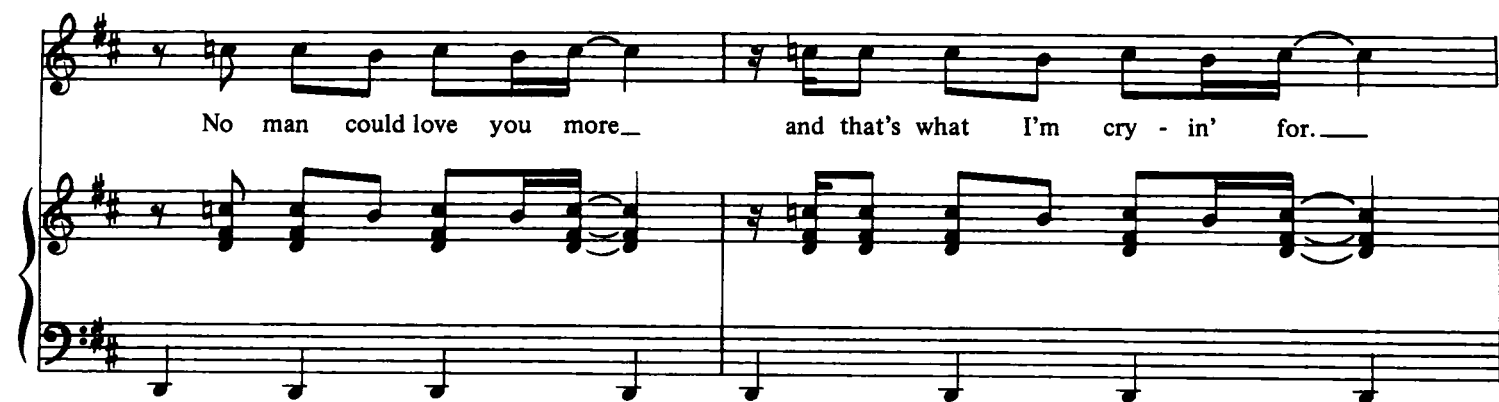
D7



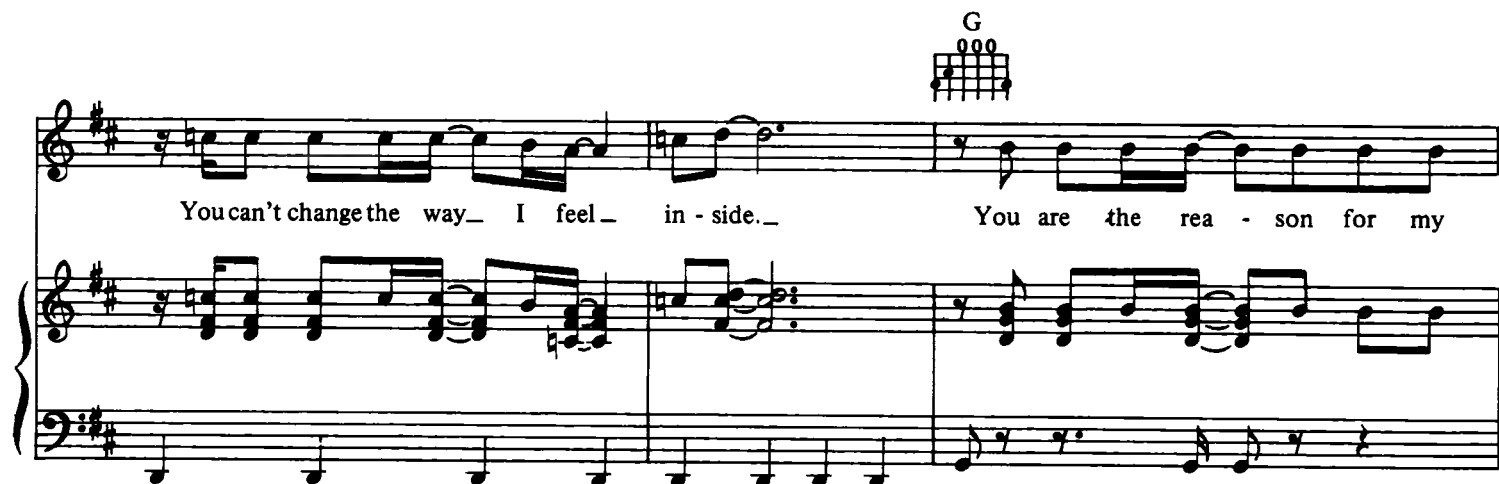
lose that fire? \_ Don't try to tell \_ me it's all o - ver, \_

I can't hear a word, \_ I can't hear a line. \_

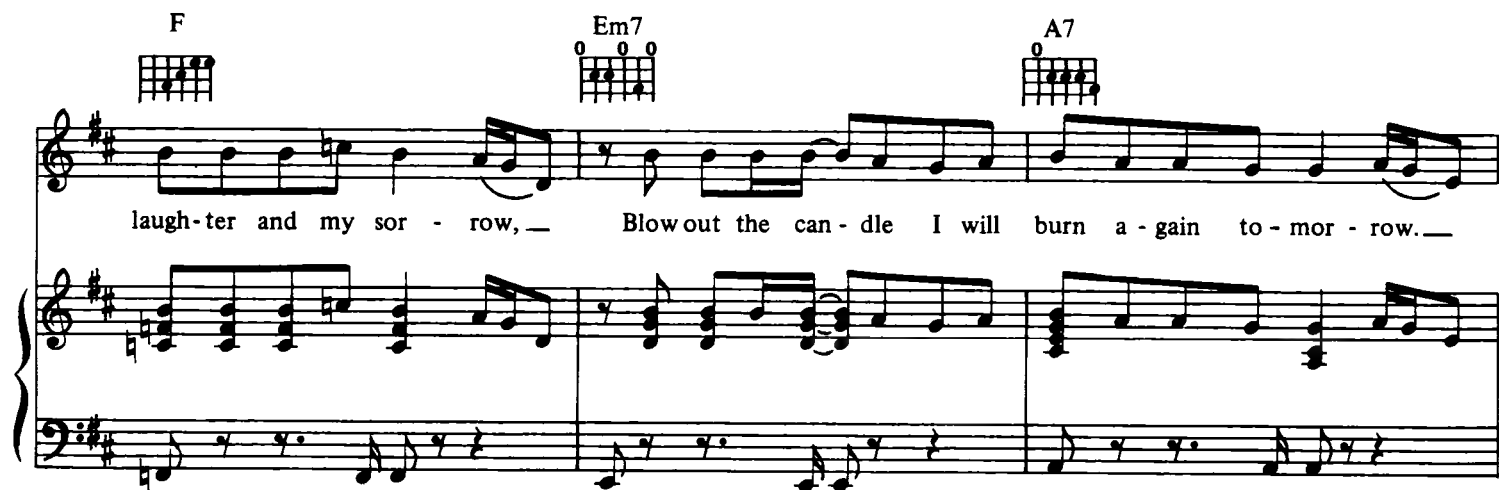
No man could love you more\_ and that's what I'm cry - in' for.\_



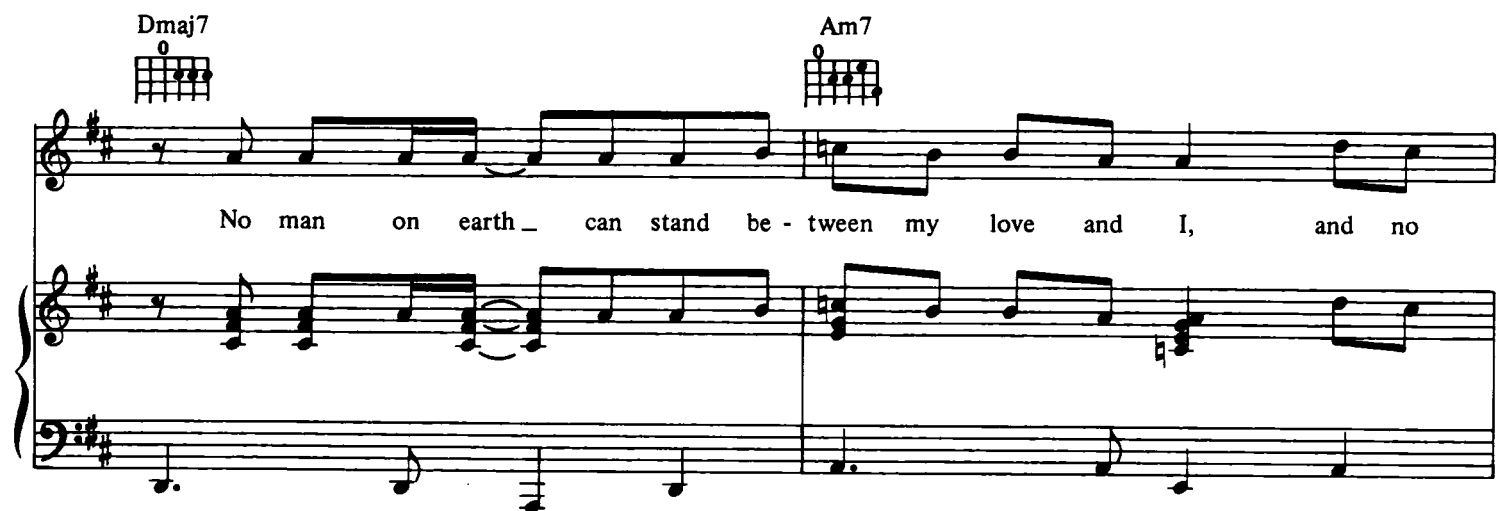
You can't change the way\_ I feel\_ in - side.\_ You are the rea - son for my



laugh - ter and my sor - row, \_ Blow out the can - dle I will burn a - gain to - mor - row.\_



No man on earth\_ can stand be - tween my love and I, and no



B7                      Em9                      A7sus4  
 mat-ter how you hurt\_ me I will love you till I die.\_ I ain't no vi - sion, I'm the

Em7                      A7                      *Repeat and fade* Em7                      F#m7                      Bm7  
 man who loves you in - side and, out, —

A7sus4                      Dmaj7                      Em7                      F#m7  
 back-wards and for - wards with my heart hang - ing out.\_ I love

Bm7                      Em7                      A7sus4  
 no oth - er way.\_ What am I gon - na do if we lose that fire? —

# MASSACHUSETTS

## (THE LIGHTS WENT OUT)

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately

Tacet



Feel I'm go - ing back — to Mas - sa - chu - setts;  
Tried to hitch a ride — to San Fran - cis - co;  
Talk a - bout the life — in Mas - sa - chu - setts;



some - thing's tell - ing me — I must go  
got - ta do the things — I wan - na  
speak a - bout the peo - ple I have

G  
x000

home. — And the lights all went out in Mas - sa -  
do. — And the lights all went out in Mas - sa -  
seen. — And the lights all went out in Mas - sa -

C 0 0

chu - setts the day I left her  
chu - setts; they brought me back to  
chu - setts; and Mas - sa - chu - setts is

G  
x000

D 0

stand - ing on her own.  
see my way with you.  
one place I have seen.

1. 2. D 0

3. Am 0 C 0 0

*Repeat and fade*

G x000 Am 0 C 0 0 G x000 Am 0 C 0 0

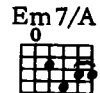
I will re - mem - ber Mas - sa - chu - setts.

*Repeat and fade*

# MELODY FAIR

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately




Who is the girl — with the cry — ing face, —  
Who is the girl — at the win — dow — pane, —



look — ing at mil — lions of signs? —  
watch — ing the rain — fall — ing down? —



Em/D

0000



She knows that life — is a run — ning race. — Her  
 Mel - o - dy, life — is - n't like — the rain; — it's

face should - n't show — an - y lines. — }  
 just like a mer - ry - go - round. — }  
 Mel - o - dy Fair, — won't you comb —

Em

0000



— your hair? — You can be beau - ti - ful too. —

G

x000



Mel - o - dy Fair, — re -

mem - ber you're on - ly a wom - an.

D

Mel - o - dy Fair, re -

G

mem - ber you're on - ly a girl.

D

1. Em7/A

2. Em7/A

Ah.

Ah.

D. S.  $\frac{3}{4}$  (lyric 1) and fade

# MORE THAN A WOMAN

Paroles anglaises et Musique de

BARRY GIBB, ROBIN GIBB

et MAURICE GIBB

Medium Disco beat

Dbmaj7



Bb/C



Oh. \_\_\_\_\_

Fmaj7



Girl, I've known you ver - y well. I've seen you grow - in' ev - 'ry day. I nev -  
There are sto - ries old and true of peo - ple so in love like you and me,

Bb/C



er real - ly looked be - fore. but now you take my breath a - way.  
and I can see my - self let his - to - ry re - peat it - self. Re -

©

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pour tous pays

Fmaj7  
x  
0

Sud - den - ly you're in my life, part of ev - 'ry - thing I do. You  
 flect - ing how I feel for you, think - in' 'bout those peo - ple then, I

Bb/C  
x

got me work - ing day and night just tryin' to keep a hold on you.  
 know that in a thou - sand years I'd fall in love with you a - gain.

Ab  
4 fr.

Bb

Ebmaj7

Cm  
3 fr.

Here in your arms I found my way that par - a - dise,  
 This is the on - ly way that we should fly.

Ab  
4 fr.

Bb

Gm  
3 fr.

my on - ly chance for hap - pi - ness.  
 This is the on - ly way to go.

Ab 4 fr. Bb Ebmaj7 Cm 3 fr.

And if — I lose — you now, — I think I would die. — } Oh,  
And if — I lose — your love, — I know I would die. — }

Dbmaj7 4 fr.

say you'll al - ways be — my ha - by. We can make it shine. —

Bb/C

We can take for-ev - er just a min-ute at — a time. — Oh. —

Dbmaj7 4 fr. Ab 4 fr.

More than a wom - an. More than a wom-an to me. —

Bbm Dbmaj7 4 fr.

More than a wom - an.

Ab 4 fr. Bbm Dbmaj7 4 fr.

More than a wom-an to me. \_\_\_\_\_

Bb/C Dbmaj7 4 fr.

Oh. More than a wom - an.

Repeat and fade

Ab 4 fr. Bbm

More than a wom-an to me. \_\_\_\_\_

# MORE THAN A WOMAN

INSTRUMENT SIB

Paroles et Musique de:  
Barry GIBB, Robin GIBB  
and Maurice GIBB



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# MORE THAN A WOMAN

INSTRUMENT MIB

Paroles et Musique de:  
Barry GIBB, Robin GIBB  
and Maurice GIBB



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# MR. NATURAL

Medium beat

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

C




Burn - ing em - bers. I still re - mem - ber  
Just when I think I'm get - ting it o - ver,


*mf*




Dm/C




G




all of those lit - tle things. \_\_\_\_ But I don't feel it so much 'cause I am  
an old friend I should see. \_\_\_\_ He said he knew you well, and, ba - by,




F



C



so out of touch with my heart, \_\_\_\_ and it won't sing. \_\_\_\_  
I could tell. \_\_\_\_ You know he knew you more than me. \_\_\_\_





Rust - y rain - bows. That's how the pain — goes,  
I went home laugh - ing, and in - side I'm cry - ing.

turn-ing me in - side out. \_\_\_\_\_ Well, I come home at night — and you are  
We had a spe - cial thing. \_\_\_\_\_ You know I loved you so much.. But, girl, I'm

out of my of sight, — Yes, I'm dy - ing and there ain't no doubt, —  
so out of touch — with my heart, \_\_\_\_\_ and it won't sing. —

Well, I'm dy - ing and there's no way out. — }  
You know my — heart just won't sing. — }

Well, I try, — try, try, try, try. — Mis - ter Nat -

Chords: C (0 0 0), Dm7 (0 0 0)

u - ral. (Come on, ba - by.) When I walk — in the rain, — you won't know —

Chords: C (0 0 0), Dm7 (0 0 0), F (0 0 0)

— that I'm cry - ing: a smile on my face. — And I'm try - ing, I'm

Chords: G (x 0 0 0), A (0 0 0)

try - ing to un - der - stand — that a love — that is lost — can

Chords: F (0 0 0), C (0 0 0), F (0 0 0)

**Fm** **Em7** **Am7**

nev - er be found — a - gain, \_\_\_\_\_ And you can

**F** **1. G7** **C**

see me dance, — I look like a hap - py man, \_\_\_\_\_

**2. G7** **F**

look like a hap - py man, \_\_\_\_\_ Still, I try, —

*Repeat and fade*

**C** **Dm7** **C** **Dm7**

— try, try, try, try. \_\_\_\_\_ Mis-ter Nat - u - ral. (Come on, ba - by.) Well, I try, —

*Repeat and fade*

# MY WORLD

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

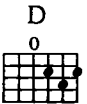
Moderately

Piano introduction in A major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady bass line. A dynamic marking of *mp* (mezzo-piano) is present.

Verse



First system of the verse. The vocal melody is in A major, 4/4 time. The piano accompaniment provides harmonic support. The lyrics are: "1. Don't shed a tear for me, 3. Don't shed a tear for me,". A dynamic marking of *mp* is shown.



Second system of the verse. The vocal melody continues with a triplet of eighth notes. The lyrics are: "no, it's not your style. that's not your style. If you're not".

F#7



Bm7



Third system of the verse. The vocal melody concludes with the lyrics: "here by me then it's not worth while." The piano accompaniment provides harmonic support.

## Chorus



Bm



My \_\_\_\_\_ World is our \_\_\_\_\_ world and this \_\_\_\_\_ world is

*mf*

your \_\_\_\_\_ world and your \_\_\_\_\_ world is My \_\_\_\_\_ World and

Bm



My \_\_\_\_\_ World is your \_\_\_\_\_ world is mine. \_\_\_\_\_

## Verse



4 fr.

2. I've been cry - ing, I'm lone - ly. What

*mp*

Bm7



E7



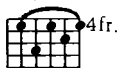
A



do I do to have you to stay. —

I've need - ed you to —

C#m7



Bm7



E7



cry — on,

I've writ - ten to you near - ly ev - 'ry day. —

Chorus



Bm



E7



My — World is our — world and this — world is your — world and

A



Bm



your — world is My — World and My — World is

1 E7 A

your world is mine.

2. F#7 B

your world. My World is our world and

*f Repeat and fade*

C#m F#7 B

this world is your world and your world is

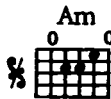
C#m F#7 C#m7 F#7

My World and My World is your world is

# NEW YORK MINING DISASTER 1941

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately  
Tacet



In the e - vent of some - thing hap - pen - ing to

Musical notation for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked 'Moderately' and the dynamics are 'Tacet' and 'mp'.

me, there is some - thing I would like you all to see. It's just a

Musical notation for the second system. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note bass line and chords. The dynamics are 'mp'.

pho - to - graph of some - one that I knew. Have you seen my wife, Mis - ter

Musical notation for the third system. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note bass line and chords. The dynamics are 'mp'.



G x000 C 0 0 F

Jones? Do you know what it's like on the out - side? Don't go

E 0 0 0 0 To Coda Am 0 0

talk - ing too loud, you'll cause a land - slide, Mis - ter Jones.

*mp*

Am 0 0 0 0

I keep strain - ing my ears to hear a sound; may - be

D7 0 G x000

some - one is dig - ging un - der - ground. Or have they giv - en up and all gone home to

Am 0 0 D7 0 G x000 F

bed think - ing those who once ex - ist - ed must be dead? Have you

G x000 C 0 0 G x000 C 0 0

seen my wife, Mis - ter Jones? Do you know what it's like on the

*mf*

F E 0 0 0 0

out - side? Don't go talk - ing too loud, you'll cause a land - slide, Mis - ter

Am 0 0 Coda Am 0 0 Am / D 0 0

*D. S.  $\frac{3}{4}$  al Coda*

Jones. In the e - Jones.

*mp*

# NIGHT FEVER

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Medium Rock beat

Chord diagrams for guitar:

- Dm7 (0 6)
- Gm7 (3 fr.)
- Fmaj7 (x 0)
- Gm7 (3 fr.)

Chord diagrams for guitar:

- C (0 0)
- Bb

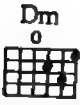
Lis - ten to the ground: there is move-ment all a - round. There is  
heat of our love, don't need no help for us to make it. Gim - me

Chord diagrams for guitar:

- F
- C (0 0)


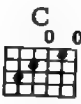
some-thing go - in' down, and I can feel it. On the  
just e - nough to take us to the morn - in'. I got

**Dm**  
0





waves of the air, — there is danc - in' out — there. — If it's  
fire in my mind. — I got high - er in — my walk - in'. And I'm

**F** **Bb** **C**  
0 0 0



some - thin' — we can share, I we can steal it, }  
glow - in' in the dark; I give you warn - in'. } And that

**Am** **Bb**  
0 0 0

sweet cit - y wom - an, she moves through the light, — con -

**Am** **Em**  
0 0 0 0 0 0 0

trol - ling my mind — and my soul. — When you

Am 0 0 0

Dm 0

A 0 0

reach out for me, — yeah, and the feel - in' is — bright, then I get

Dm7 0

Gm7 3 fr.

night fe - ver, night fe - ver. — We know how to do —

Fmaj7 x 0

Gm7 3 fr.

— it. Gim - me that

Dm7 0

Gm7 3 fr.

night fe - ver, night fe - ver. — We know how to show —

Fmaj7



Gm7



it.

G



Dm



G



Here I am,

pray-in' for this mo-ment to last, \_\_\_\_\_

Dm



G



Dm



liv - in' on the mu - sic so fine, \_\_\_\_\_

borne on the wind, \_\_\_\_\_

G



Dm



G



D (no 3rd)



mak - in' it mine. \_\_\_\_\_

1. **Gm7** 3 fr.

2. **Gm7** 3 fr.

*D. S.  $\frac{3}{4}$  and fade*

In the Gim-me that

# NIGHTS ON BROADWAY

Moderately slow (in 2), with a strong beat

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

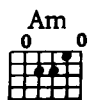
Tacet

Here \_\_\_\_\_

Dm







stran - gers,  
oth - ers



stand - ing in the dark where your eyes could - n't  
stand - ing in the line; how long will they stand be -



see me. } Well, I have to  
tween us? }



fol - low you though you did not

F



want

me to.

But that won't stop\_\_ my

Gm



3 fr.

lov

- in' you;\_\_

I can't stay\_\_ a -

A



F



way.\_\_\_\_

Blam-in' it all\_\_\_\_

on the nights\_\_ on

*cresc.**f*

Am




Bb



Broad - way,\_\_\_\_


sing - in' them love songs,\_\_\_\_

Bbm




sing-in' them straight - to - the - heart\_ songs. Blam - in' it all\_

F



Am



on the nights\_ on Broad - way,\_\_\_\_\_ sing-in' them

Bb




1. Bbm



sweet sounds\_ to that cra - zy, cra - zy town.\_

2. Bbm



Now\_\_\_\_\_ cra - zy, cra - zy town.\_

*mf*

Dm 0

No chord

Dm 0

*mf*

N.C.

Am 0 0 0

*mp*

I will wait, —

Dm 0

F

(♩ = ♩)

e - ven if it takes for -

G x000

Em 0 000

ev - er; I will wait, —

Am 0 0 0

G x000

F

e - ven if it takes a life - time. Some-how I feel in - side

C 0 0 0

— you nev - er ev - er left my side. Make it like it

F

Am 0 0 0

was be - fore e - ven if it takes a life -

Am / G x 0 0 0

Am / D 0 0 0

time, takes a life - time. Blam-in' it all

*cresc.* *f*

*D. S. 1/2 and fade*

# WORDS

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately slow

Tacet

*mp legato*

Smile an ev - er - last - ing smile; a smile could bring you

near to me. Don't ev - er let me find you

gone 'cause that would bring a tear to me. This

C 0 0 G x 0 0 0

world has lost its glo - ry; let's start a brand - new sto - ry

Bb

now, my love. Right now, there'll be no oth - er

F G x 0 0 0

time, and I can show you how, my love. —

A 0 0 D 0

G x000

A 0 0

Talk in ev - er - last - ing words and ded - i - cate them all to me.

D 0

And I will give you all my life, I'm here if you should

C 0 0 G x000 Bb

call to me. You think that I don't e - ven

D 0

Tacet

mean a sin - gle word I say. It's on - ly



words, and words are all I have to take your heart a -

*G*  
x000

*D*  
0

way. It's on - ly words, and words are all I

*G*  
x000

*D*  
0

Tacet

*G*  
x000

have to take your heart a - way. It's on - ly

*D*  
0

*G*  
x000

*D*  
0

Tacet

words, and words are all I have to take your heart a - way.

*G*  
x000

*rit.*

*mp*

# WORLD

Moderately slow

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

G x000 A 0 0 D 0

Now I've found that the world is

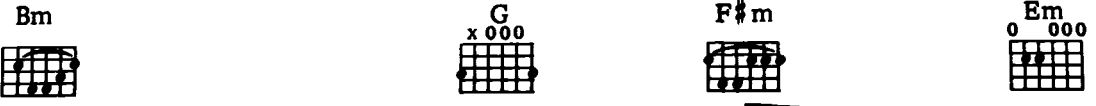
Bm G x000 A 0 0

round, and of course it rains ev - 'ry

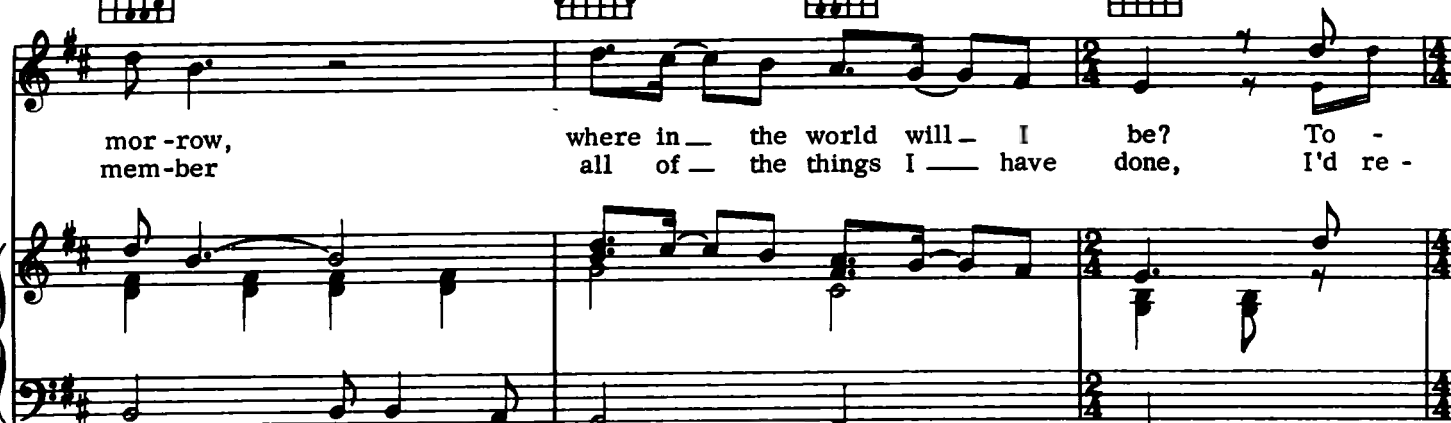
D sus4 0 D 0 D 0

day. Liv-ing to -  
If I re -

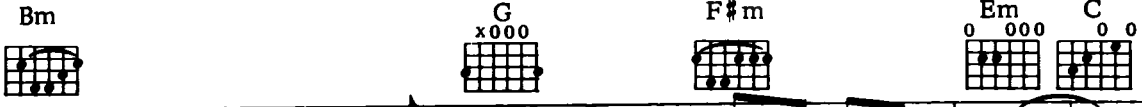
Bm G F#m Em



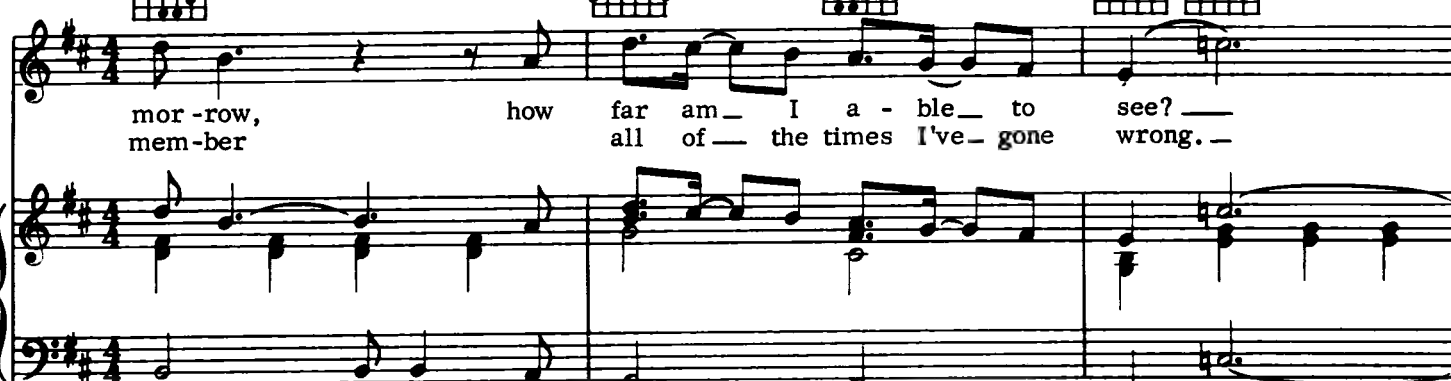
mor-row, mem-ber where in the world will I be? To -  
all of the things I have done, I'd re -




Bm G F#m Em C



mor-row, mem-ber how far am I a - ble to see? -  
all of the times I've gone wrong. -




G F

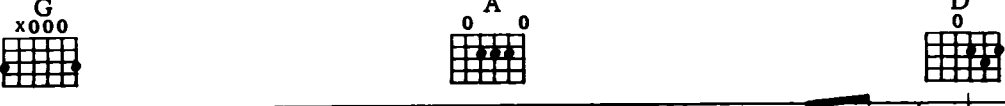


Or am I need - ed here?  
Why do they keep me here?

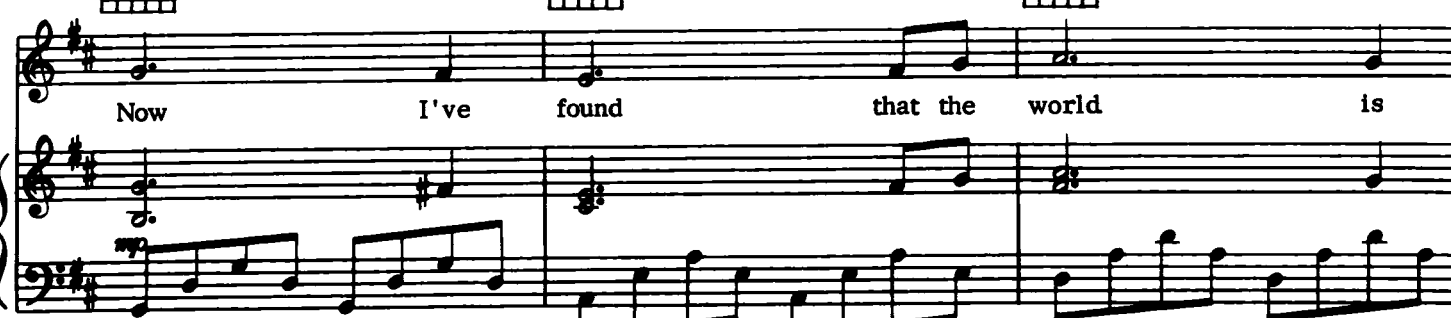
*decresc.*



G A D



Now I've found that the world is



Bm

G

A

round,

and of course

it

rains

ev - 'ry

1.

Dsus4

D

Dsus4

A

day.

day.

And

*cresc.**Repeat and fade*

D

E

A

F#m

now

I've found

that the world

is round,

and of

*Repeat and fade*

D

E

Asus4

A

course

it rains

ev-'ry day.

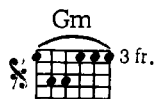
And

# YOU SHOULD BE DANCING

Moderately, with a beat

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Tacet



my wom - an keeps me warm. goes right down to my blood. } What you

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr. Cm(maj7) 3 fr.

do - in' on your back, aah, what you

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr. Cm(maj7) 3 fr. Gm 3 fr.

do-in' on your back, aah? You should be danc - in', yeah,

1.

danc - in', yeah. She's

2.

Cm 3 fr. Cm(maj7) 3 fr.

What you do - in' on your back,

Cm7 3 fr. Cm(maj7) 3 fr. Cm 3 fr. Cm(maj7) 3 fr.

what you do - in' on your back,

Cm7 3 fr. Cm(maj7) 3 fr. Gm 3 fr.

aah? You should be danc - in', yeah,

To Coda

danc - in', yeah.

Gm 3 fr.

First system of musical notation. Treble clef staff has a whole rest. Piano accompaniment in G minor features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system concludes with a G minor triad in the right hand.

Am 0 0

Gm 3 fr.

Second system of musical notation. Treble clef staff has a whole rest. Piano accompaniment continues with the eighth-note pattern. The system ends with a G minor triad in the right hand.

Am 0 0

Third system of musical notation. Treble clef staff has a whole rest. Piano accompaniment continues with the eighth-note pattern. The system ends with a G minor triad in the right hand.

Gm 3 fr.

D. S.  $\text{X}$   
(lyric 1-no repeats)  
al Coda  $\text{X}$

My

Coda

Fourth system of musical notation. Treble clef staff has a whole rest. Piano accompaniment continues with the eighth-note pattern. The system concludes with a G minor triad in the right hand. A Coda section follows, featuring sustained chords in both hands.



# YOU STEPPED INTO MY LIFE

Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Medium Disco beat

Tacet

Em

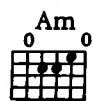
Bm7

You stepped in - to my life — and I'm oh, — so hap - py.

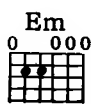
Em

Bm7

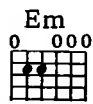
You stepped in - to my life — and I'm oh, — so hap - py.



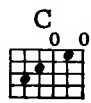
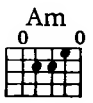
You stepped in - to my life, — stepped in - to my life, — stepped in - to my



life — and I'm oh, so hap - py. —



You stepped in - to my life — and I'm oh, — so. Be - fore you





came my — way I al - ways checked this — out; You so much  
nev - er — know what you have done, my — love. You gave me

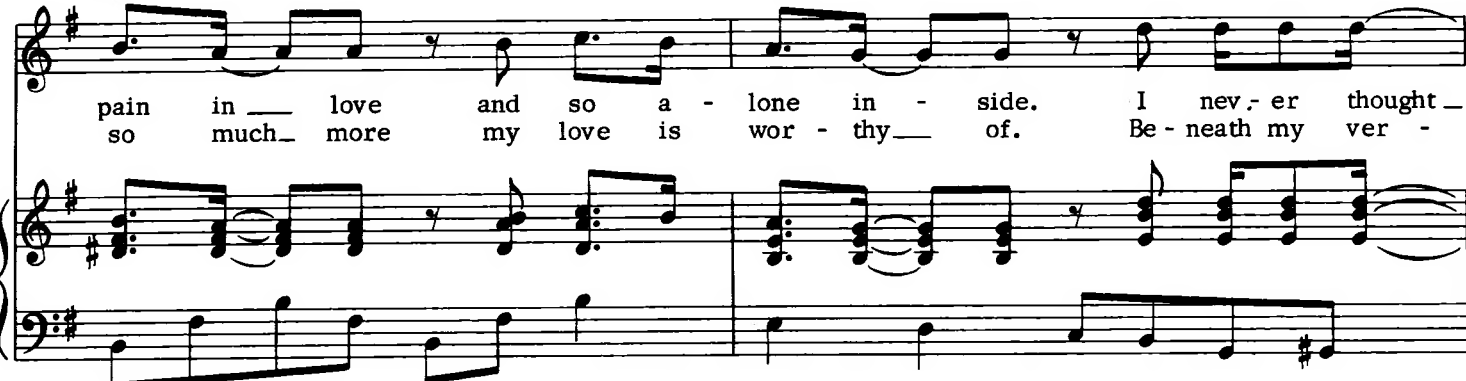
B7

Em -

0 000





pain in — love and so a — lone in — side. I nev - er thought —  
so much — more my love is wor - thy — of. Be - neath my ver -




Am

C

0 000



— that I'd — be - lieve in love so much. But dar - ling  
y soul — I kneel be - fore your touch. Your touch is



B7



when you came — close to me, — sud - den - ly, — sud - den - ly —  
ec - sta - sy, — close to me. — Sud - den - ly, — sud - den - ly — }



Em



Bm7

0 000





you stepped in - to my life — and I'm oh, — so hap - py.



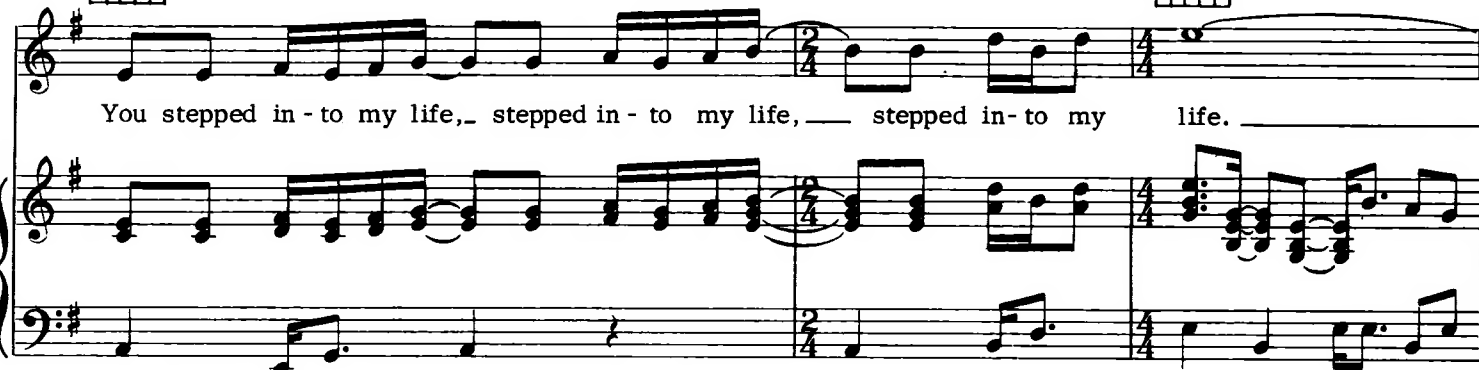
Em  Bm7 





You stepped in - to my life — and I'm oh, — so hap - py.








Am  To Coda  Em 


You stepped in - to my life, — stepped in - to my life, — stepped in - to my life. —



Bm7  Em  C  Bm7 



Em  C  Bm7  C 



B7



Em



You stepped in - to my life — and I'm

Bm7



Em



oh, — so hap - py. You stepped in - to my life — and I'm

Bm7



*D. S. al Coda* 

Coda

Em7



oh, — so. You will life. —

*Repeat and fade*

Em7



*Repeat and fade*